

I N M E M O R Y O F

Katherine S. Dreier

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H E R O W N C O L L E C T I O N

O F M O D E R N A R T

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KANDINSKY, Vassily

34. COMPOSITION, STORM, 1913

I N M E M O R Y O F

Katherine S. Dreier 1877–1952

HER OWN COLLECTION OF MODERN ART

YALE UNIVERSITY ART GALLERY

15 December 1952 – 1 February 1953

The Directors of the Yale University Art Gallery and the Curator of the Collection of the Société Anonyme acknowledge with deep appreciation the assistance of Miss Mary Dreier and Mr. Marcel Duchamp in arranging this exhibition.

Because of my close association with the formation of the Société Anonyme, I feel deeply grateful to Yale University for this Memorial Exhibition of Katherine Dreier's private collection.

To those who already know her great accomplishments in the Société Anonyme, this private collection will make still clearer her infallible taste for unusual artistic expression.

To all it will enlarge their vision of the rôle she played in America as a pioneer collector of modern art in the last forty years. The selection of her own painting will show the importance of her personal contribution to the movement as an artist.

It is very gratifying, indeed, to see the dream of so clairvoyant a mind permanently inscribed in the Collection of the Société Anonyme at Yale.

MARCEL DUCHAMP



SCHWITTERS, Kurt

64. MERZBILD 31B-STRALENDE WELT, 1920

FOREWORD

SINCE 1941, when Katherine S. Dreier and Marcel Duchamp presented the Collection of the Société Anonyme to Yale, the several special exhibitions drawn from the extensive resources of the Collection have been designed to reinforce and extend the founders' primary purpose of furthering an intelligent understanding and love of modern art. As Miss Dreier wrote in the catalogue of the Collection, published two years ago: "Our aim is primarily and always has been educational. For unlike other collections the Société Anonyme started, and has continued its educational approach without the interference of personal taste."

Until her death last March Miss Dreier constantly assisted in this work at Yale, with advice, encouragement, and not least, with significant loans from her own collection. Therefore it seems appropriate that we should honor her memory by presenting this selection from those modern works of art which she herself selected to gratify the private taste she so scrupulously refrained from imposing upon her public activities. In such a collection we are privileged to see the most inward responses of a personality to the commanding appeal of contemporary art expression. The choices demanded and the preferences expressed comprise, in this context, the collector's confession of faith in man's highest form of creative expression. These, truly, are the things one believes in.

In these terms Miss Dreier's collection offers many pertinent aspects, not least for those whose attendance here in recent years has brought a measure of familiarity with the wider historical and geographical range of the Collection of the Société Anonyme. The two collections supplement each other; the one intended for public instruction, the other for private contemplation. In the presence of these works we may to some extent approach her own deeply felt artistic experiences, especially those she shared with the men and women who have created what we now know as modern art. Here are important works by those who were her closest associates in the early years of the Société Anonyme: Duchamp, Kandinsky, Cam-

pendonk, and Man Ray. The peerless painting by Franz Marc recalls the quotation from his letters which she chose as the motto for the Société Anonyme: "Traditions are beautiful — but to create them — not to follow." Here are three of Brancusi's finest sculptures; one of Mondrian's last large abstract compositions; a group of exquisite small paintings by Klee; constructions by Gabo and Pevsner, and a remarkable silverpoint by Joseph Stella, all artists whom Miss Dreier sponsored in their first or early American exhibitions. With few exceptions the artists included in this exhibition were her friends. This may remind us that only those who commit their convictions to contemporary art have the incomparable privilege of knowing those who bring it into being. In this connection the special mark of her friendship distinguishes the group of paintings by the German Expressionist and Abstract artists, whose works comprise one of the strongest and most valuable groups in the Collection at Yale.

How profoundly Miss Dreier knew and loved the progressive art of her time can be inferred from the chronology of the artists' lives. Of the forty included in this exhibition, more than half were born within the period from eight years before until ten years after her own birthdate of 1877. But she also possessed unflinching curiosity and interest in the art of generations younger than her own, as we can see in the fine drawing by Matta and in the colorful abstract composition by Dzubas, the young American painter whom she asked to design the recent catalogue of the Société Anonyme.

Another link between Miss Dreier's activity in education and her taste as a private collector may be seen in the six objects which were included in the catalogue of the Société Anonyme but which she wished to retain in her home in Milford until her death. These are now placed on exhibition at Yale for the first time. The Brancusi Yellow Bird, the paintings by Ernst and Villon, the sculpture by Kakabadze and Storrs, and her own early self-portrait, demonstrate again the wide range of her interests, and her courageous support of artists whom the general public neglected as well as

of those whom it later acclaimed. For we must never forget that Miss Dreier was more interested in discovering and encouraging new talent, than in confirming that already recognized.

The selection of her own paintings serves to remind us of the range of her style and the character of her own contribution to the modern movement. The earliest was exhibited in the first exhibition, in 1917, of the Society of Independent Artists, of which she was one of the organizers; the latest hung near her at the end of her life.

In order that we may the more fully understand and honor her as artist, collector, and teacher, this exhibition includes books and memorabilia from her library which she bequeathed to Yale. In these documents, and in her published works, will be found the record of an adventurous, courageous, and important life. Our world is the better for her lifelong vision of the spiritual significance of creative art.

GEORGE HEARD HAMILTON
Curator of the Collection
of the Société Anonyme



KLEE, Paul

CATALOGUE

In the following list dimensions are given in inches, height preceding width.

ARCHIPENKO, Alexander

American, born Russia 1887

1. SCULPTO-PEINTURE: FEMME DEBOUT, 1920
Painted plaster and wood, 19¼ x 12¼"

2. STANDING FIGURE, 1919

Bronze, Height 22½"

BAUMEISTER, Willi

German, born 1889

3. COMPOSITION

Gouache and crayon on paper, 12½ x 8¼"

BRANCUSI, Constantin

Roumanian, born 1876. Works in Paris

4. LEDA, 1920

Marble, Height, without base, 24"

5. MAÏASTRA

Marble, Height including base, 96"

6. LITTLE FRENCH GIRL

Wood, Height 49"

BRAQUE, Georges

French, born 1881

7. MUSIC, 1914

Oil on canvas, 36 x 23½"

BUCHHEISTER, Carl

German, born 1890

8. SILBERRECHTECK-KOMPOSITION 28, 1928

Oil on plywood panel, 31⅞ x 18"

BURLIUK, David

Russian, born 1882. Lives in New York

9. RUSSIAN BOATMEN

Oil on canvas, 13⅞ x 17¾"

CALDER, Alexander

American, born 1898

10. MOBILE

Painted wood and metal, Height 33½"

11. MOBILE

Painted metal and wire, Height 30¾"

12. STABILE

Painted metal, Height 13½"

CAMPENDONK, Heinrich

German, born 1889

Director and 2nd Vice-President of the
Société Anonyme

13. LISTENING, 1920

Oil on canvas, 49¼ x 37¼"

14. BEGEBENHEIT MIT WASSERVÖGEL, 1920

Oil on canvas, 30 x 27"

15. CRUCIFIXION

Oil on glass, 17¾ x 23¼"

COVERT, John

American, born 1882

DREIER, Dorothea A.

American, 1870-1923

DREIER, Katherine S.

American, 1877-1952

Founder and President of the Société

Anonyme, 1920-1952

DREWES, Werner

German, born 1899. Lives in the U.S.A.

DUCHAMP, Marcel

French, born 1887. Lives in New York City

Co-founder and Secretary of the Société Anonyme, 1920-

DZUBAS, Friedebald

American, born Germany 1915

ERNST, Max

German, born 1891. Lives in Arizona

GABO, Naum

Born Russia, 1890. Lives in Connecticut

16. EX ACT

Oil and painted wood on composition board,
25¼ x 23¼"

17. VIEW OF NEW YORK

Oil on canvas, 26 x 20"

18. COMPOSITION

Oil on canvas, 17 x 23"

19. THE CAT, 1933

Oil on canvas, 23¾ x 28¾"

20. NO. 3

Oil on canvas, 22 x 21"

21. COURAGEOUS FAITH (TWILIGHT), 1936

Oil on canvas, 23 x 39"

22. COMPOSITION

Oil on canvas, 16 x 18"

23. COMPOSITION IN GREEN, 1935

Oil on masonite, 23 x 17"

24. DISTURBED BALANCE, 1918

Glass, paint, and collage, 20 x 16"

25. TU M'

Oil and collage on canvas, 25 x 111"

26. ARMADA

Oil and gold paint on canvas, 35 x 62"

27. LE FORÊT

Oil on canvas, 45¾ x 26¾"

28. ILLUSION, 1929

Oil on canvas, 31⅝ x 25⅝"

29. CONSTRUCTION

White, black, and transparent plastic,
Height 5¼"

30. CONSTRUCTION

Yellow plastic, Height 5¼"

GRIS, Juan

Spanish, 1887-1927

HALICKA, Alicia

Born Poland, 1894. Lives in France

KANDINSKY, Vassily

Russian, 1866-1944

1st Vice-President of the Société

Anonyme, 1923-1944

KLEE, Paul

Swiss, 1879-1940

31. ABSTRACTION IN BLUE AND YELLOW, NO. 1, 1916
Oil on canvas, 18 x 15"
32. HAREM SCENE
Cloth and paper collage, with paint,
17 x 21¼"
33. COMPOSITION
Water color on paper, 10¾ x 14¾"
34. COMPOSITION, STORM, 1913
Oil on canvas, 36⅝ x 30¾"
35. COMPOSITION
Water color on paper, 12¼ x 15¾"
36. SCHNECKE, 1914
Pen and ink on paper, 4⅝ x 8½"
37. MIT DEM ROTEN X, 1914
Water color on paper, 6¼ x 4¼"
38. GUTER TISCHPLATZ, 1922
Water color on paper, 10½ x 16⅛"
39. URNEN SAMLUNG, 1922
Water color on paper, 10⅞ x 8½"
40. RECKER, 1924
Mixed media, waxed, on paper,
12⅜ x 6¼"
41. BLUMEN GARTEN, 1924
Gouache on paper, 14⅞ x 8⅜"
42. ALTE STADT ARCHITEKTUR, 1924
Water color on paper, 9¾ x 7¼"
43. ARCHAEOLOGISCHE LANDSCHAFT, 1925
Water color on paper, 6⅞ x 10⅝"
44. LES HÉLICES, 1918
Oil on canvas, 31¾ x 25¾"
45. PERSONNAGES DANS UN JARDIN, 1922
Oil on canvas, 25⅝ x 36⅛"

LÉGER, Fernand

French, born 1881

LEHMBRUCK, Wilhelm

German, 1881-1919

LISSITZKY, El

Russian, 1880-1947

MAN RAY

American, born 1890

1st Vice-President of the Société

Anonyme, 1920-

MARC, Franz

German, 1880-1916

MARCOUSSIS, Louis

Polish, 1883-1941. Worked in Paris

MATARE, Ewald

German, born 1887

MATTA

Born Chile 1912. Has worked in

New York and Europe

MATISSE, Henri

French, born 1869

MIRO, Joan

Spanish, born 1893

MONDRIAN, Piet

Dutch, 1872-1944. Worked in Paris
and New York

PANNAGGI, Ivo

Italian, born 1901

PERI, Laszlo

Hungarian, born 1889

46. FEMALE TORSO, 1910

Cast stone, Height 45³/₄"

47. PROUN 19D

Oil on plywood with collage, 38 x 38"

48. ARCH OF TRIUMPH, 1923

Oil on canvas, 19¹/₂ x 24"

49. LAMP SHADE, 1921

Painted metal, Height 47¹/₄"

50. DEER IN THE FOREST

Oil on canvas, 39¹/₂ x 41"

51. STILL LIFE: VIOLIN, 1919

Gouache and collage on paper,
16⁵/₈ x 9¹/₂"

52. COW

Bronze, Height 6³/₄"

53. CHENILLÈRE, 1939

Black and colored pencils on paper,
12³/₄ x 19⁵/₈"

54. LES BRAS LEVÉS

Charcoal on paper, 16 x 20¹/₄"

55. COMPOSITION, 1926

Oil on canvas, 23⁵/₈ x 28⁵/₈"

56. COMPOSITION, 1929

Oil on canvas, 17³/₄ x 17³/₄"

57. NO. 9, 1939-1942

Oil on canvas, 31¹/₄ x 29"

58. TABLEAU I, 1926

Oil on canvas, 44³/₄ x 44"

59. COLLAGE

Pasted papers, 14³/₄ x 19¹/₄"

60. VOR DEM TISCH

Gouache on cardboard, 25 x 34"

PEVSNER, Antoine
Born Russia 1886. Lives in Paris

RIBEMONT-DESSAIGNES, Georges
French, born 1884

SCHWITTERS, Kurt
German, 1867-1948

STELLA, Joseph
American, 1877-1916

STUCKENBERG, Fritz
German, 1881-1944

VILLON, Jacques
French, born 1875

61. RELIEF CONSTRUCTION, 1929
Plastic, 35¾ x 23¾"

62. TORSO
Plastic, 22¾"

63. SILENCE
Oil on canvas, 36 x 28¾"

64. MERZBILD 31B-STRAHLENDE WELT, 1920
Oil and collage, 37¾ x 26⅝"

**65. CONSTRUCTION: MEMORIAL TO THE
ARTIST'S FATHER**
Painted wood, Height 50"

66. PORTRAIT OF MARCEL DUCHAMP
Silverpoint on paper, 21 x 14"

67. CONSTRUCTION
Oil on canvas, 28¼ x 27¼"

68. COLOR PERSPECTIVE, 1921
Oil on canvas, 28½ x 21¼"

69. COLOR PERSPECTIVE, 1922
Oil on canvas, 28¾ x 23¾"

70. THE LOVERS, 1926
Oil on canvas, 23¾ x 31¾"

The following works of art were bequeathed by Miss Dreier to the Collection of the Société Anonyme and are now exhibited at Yale as a group for the first time.

BRANCUSI, Constantin
Roumanian, born 1876

DREIER, Katherine S.
American, 1877-1952

DUCHAMP-VILLON, Raymond
French, 1876-1918

KAKABADZE, David
Russian (Georgian), born c. 1890

STORRS, John
American, born 1885

VILLON, Jacques
French, born 1875

71. YELLOW BIRD
Marble, Height, including base, 86¾"

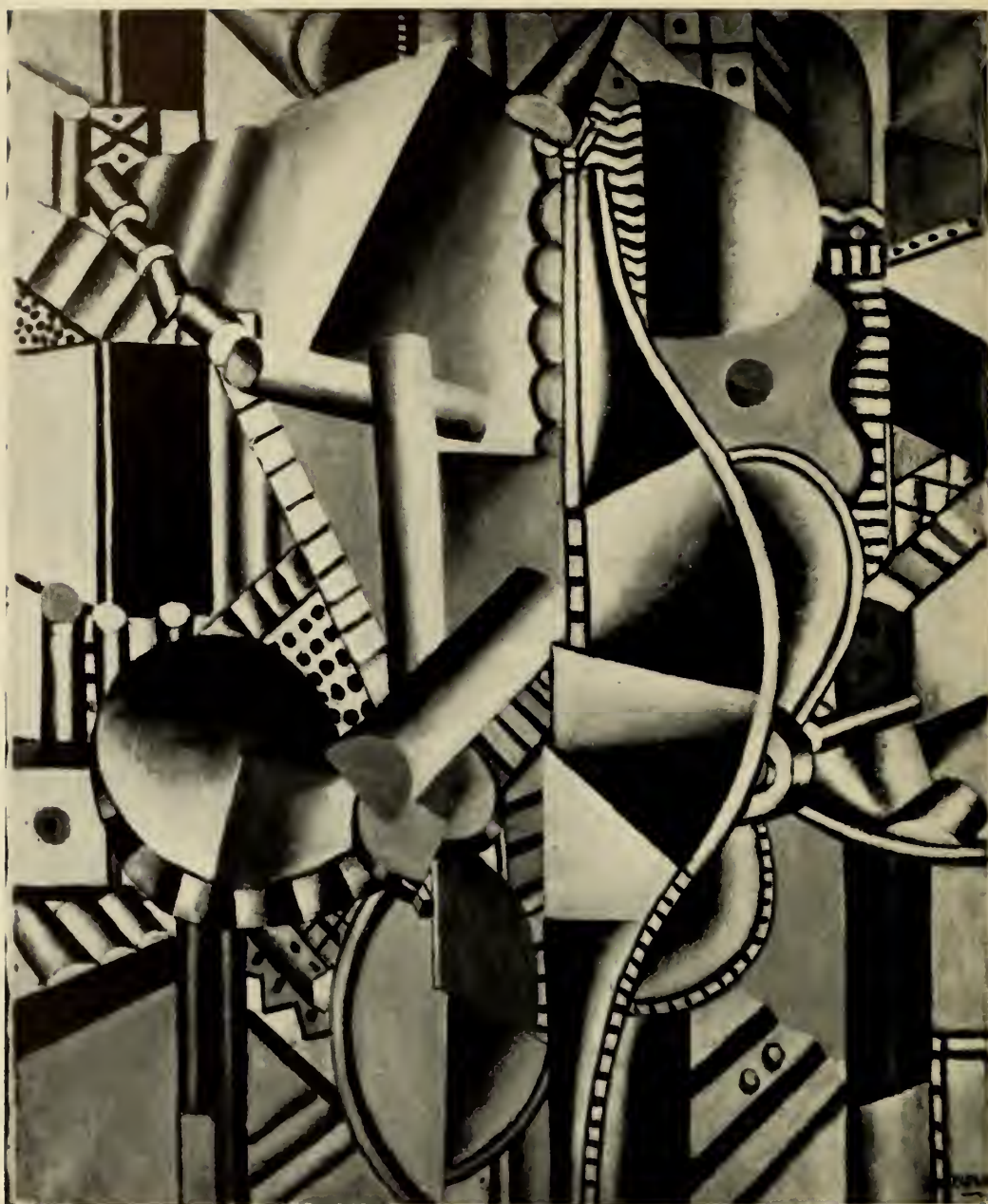
72. SELF PORTRAIT, 1911
Oil on canvas, 20 x 16"

73. SEATED WOMAN
Bronze, Height 27"

74. Z: THE SPEARED FISH
Painted wood, Height 28"

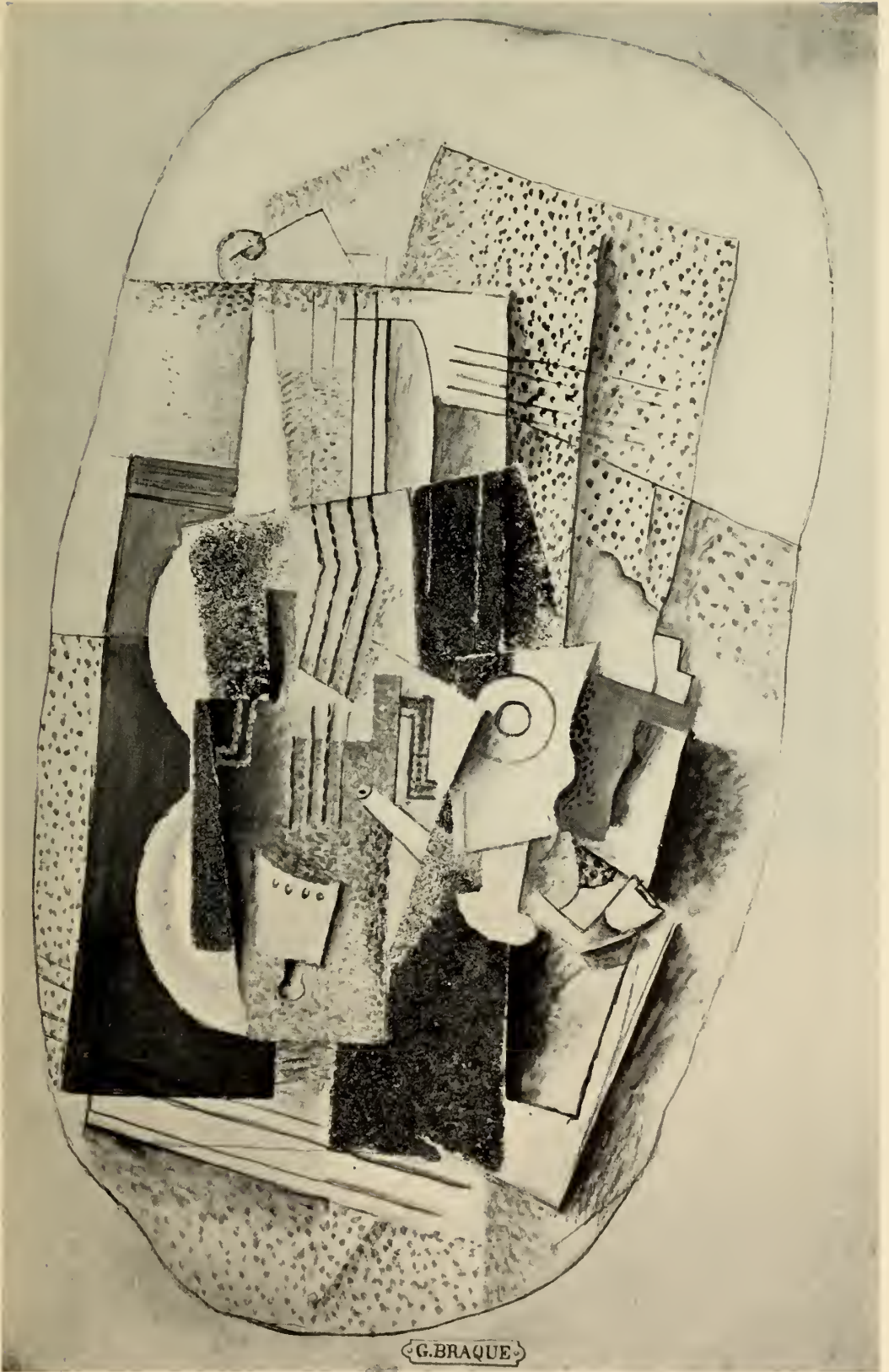
75. THE DANCER
Painted plaster, Height, with base, 6¼"

76. SKETCH FOR SELF PORTRAIT, c. 1930
Oil on canvas, 14 x 11"



LÉGER, Fernand

44. LES HÉLICES, 1918





DREIER, Katherine S.

20. NO. 3



MARC, Franz

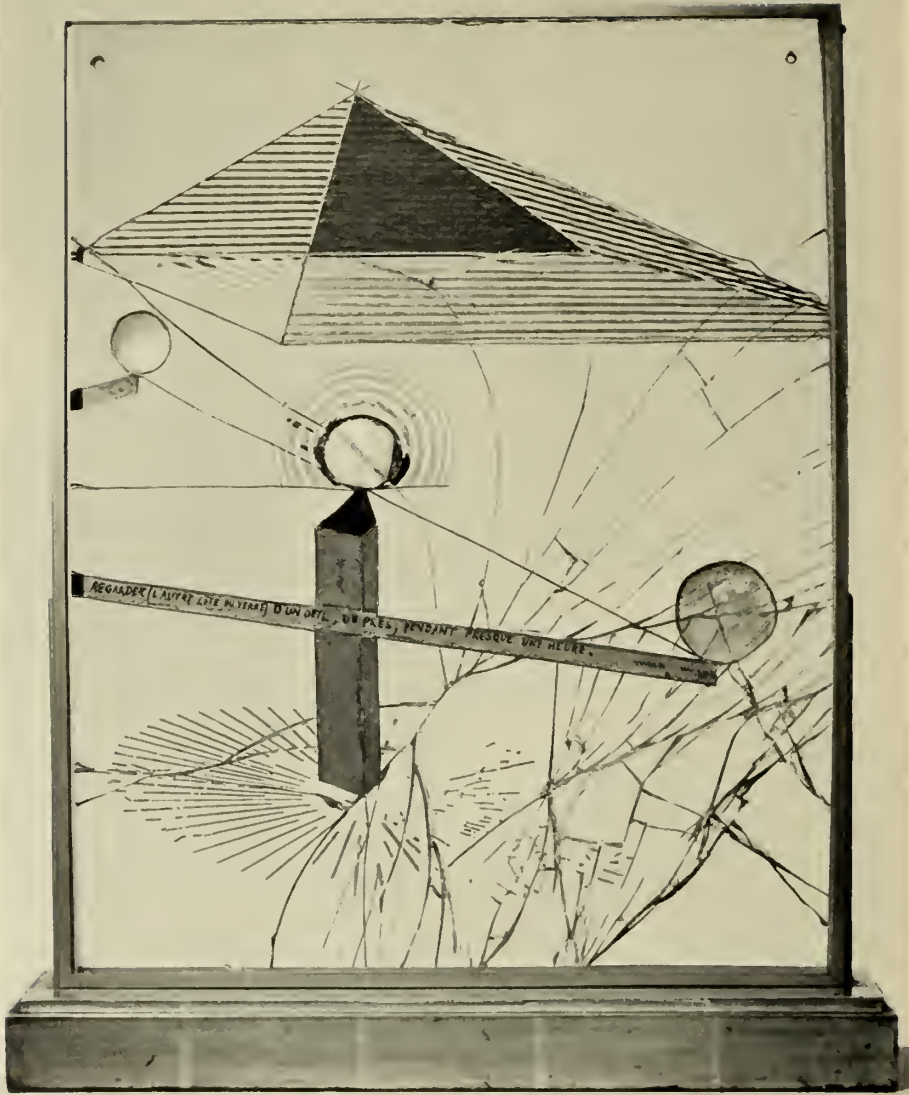
50. DEER IN THE FOREST



PEVSNER, Antoine

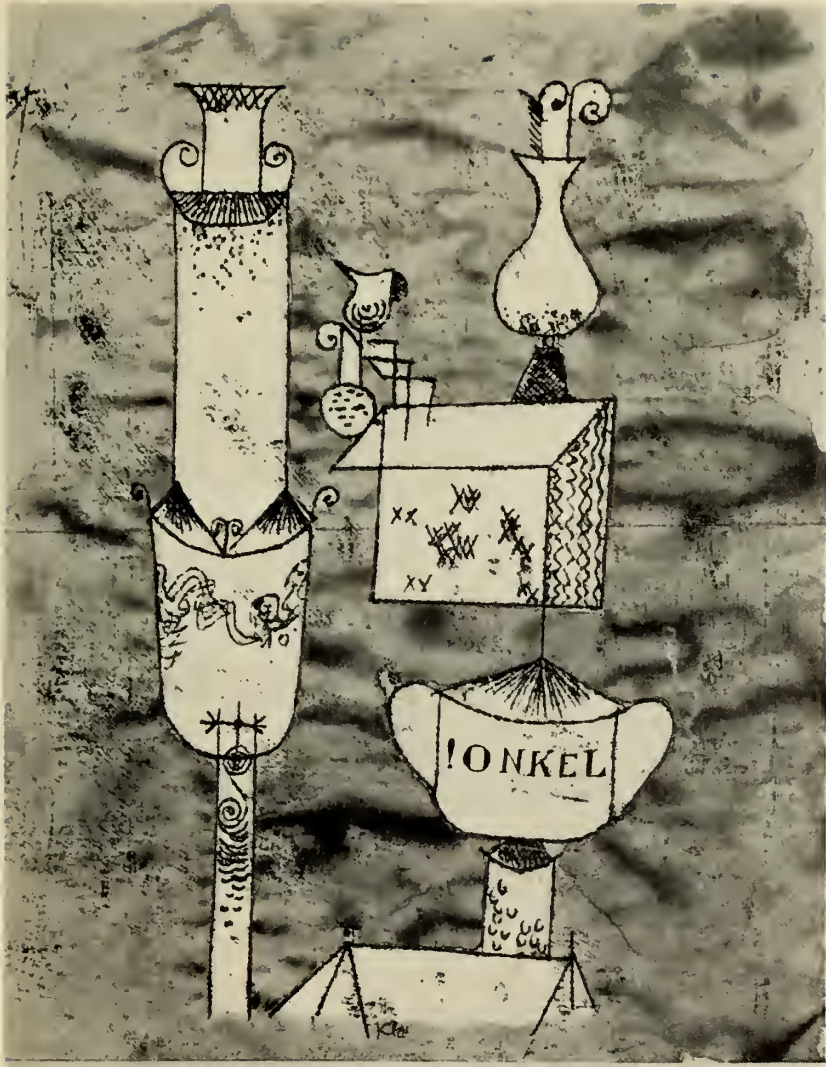
61. RELIEF CONSTRUCTION, 1929





DUCHAMP, Marcel

24. DISTURBED BALANCE, 1918

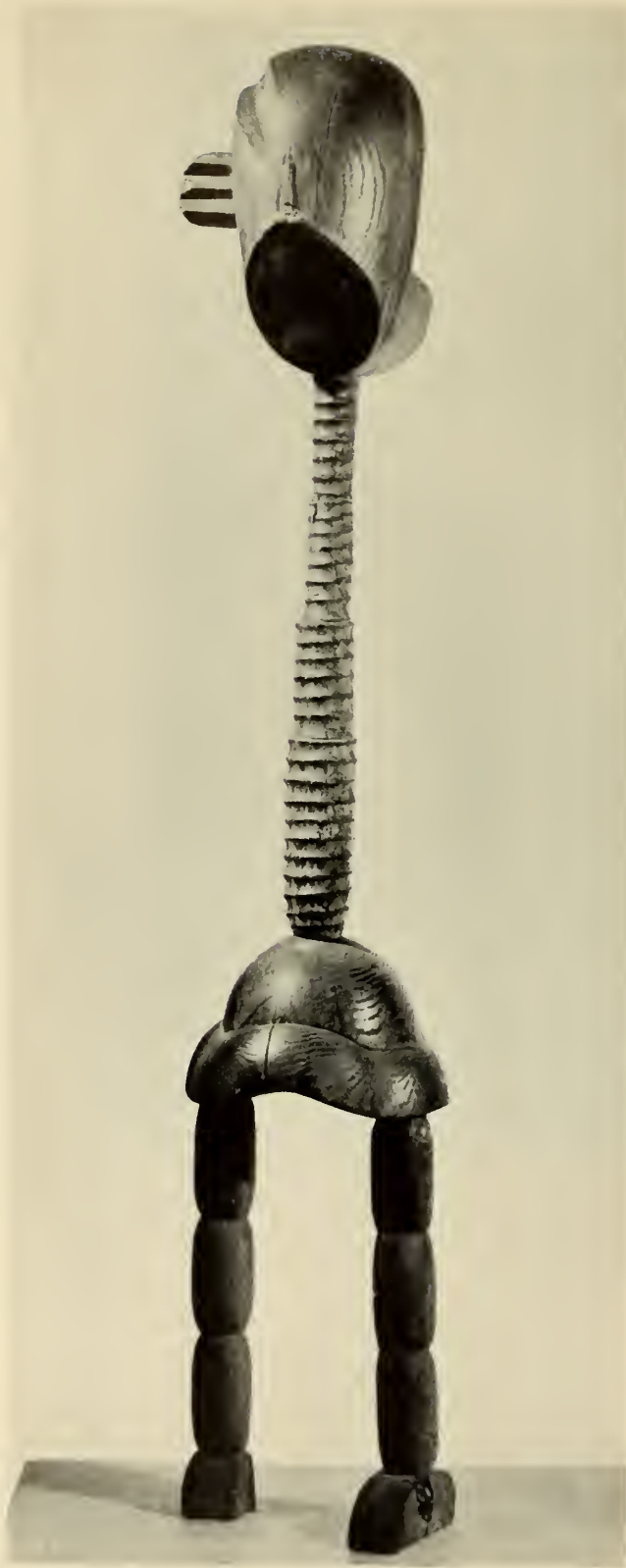


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KLEE, Paul

39. URNEN SAMLUNG, 1922



BRANCUSI, Constantin

6. LITTLE FRENCH GIRL



VILLON, Jacques

70. THE LOVERS, 1926

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N New Haven. Yale University Art
44 Gallery

.D771 KATHERINE S. DREIER: HER OWN
xN5Y1 COLLECTION OF MODERN ART.
New Haven, Yale University

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44 sity Art Gallery

.D771 KATHERINE S. DREIER; HER
xN5Y1 OWN COLLECTION OF MODERN
AUTHOR ART. New Haven, Yale Uni-
versity Art Gallery, Dec.
TITLE 15, 1952-Feb. 1, 1953.

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